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## THE ARTISTIC INTERPRETATION OF FEMALE PSYCHOLOGY IN THE NOVEL

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### Annotation

In the article, the novel "Rebellion and Obedience" by the famous Uzbek writer Ulugbek Hamdam is analyzed. The main conceptual direction of the article is issues such as woman and society in the novel, her activity in social life, mother and family, dreams, sorrows and problems of a woman as a human being, and various changes in her psyche.

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**Introduction:** In the spiritual and moral life of the society, the level of the position of a woman-mother is very important. In all areas of the social work process, women demonstrate their spiritual will, knowledge level and all their potential. In the new Uzbek literature, issues such as women and society, her activity in social life, mother and family, dreams, sorrows, problems, and various changes in the psyche of a woman as a human being form the main conceptual direction of the image.

Since man is the object of image and expression of fiction, without his psyche, literature cannot be fully imagined. Therefore, in any artistic work, no matter when and in what genre and method it was created, the human psyche and experiences will definitely be reflected in it. In Uzbek literary studies, the human psyche has been studied as an object of research since the 1960s. Even then, conceptual fundamental studies were not conducted. It was approached only from the point of view of the psyche of images and characters and was not studied as a separate poetic problem<sup>1</sup>. In the 1970s, a number of studies were created to study psychologism as a separate problem<sup>2</sup>. In addition, Bahadir Sarimsakov's book "Some considerations about the character of psychological image in epics" was published. In it, Polkan is a poet and comments are made about the psychological functions of image tools in the epics he sang. Literary critic H. Umurov takes a serious approach to this issue and creates

<sup>1</sup>Koshjanov M. Life and skill. Tashkent, 1962.

<sup>2</sup>Shermammedov M. The mirror of the spiritual world. Tashkent 1971.

such studies as "Artistic Psychology in Uzbek Novels" (1982), "The Hero's Spiritual World and Epicness" (1995).

In Ulugbek Hamdam's novel "Rebellion and Obedience", which is the subject of our article, the issue of the psyche and psychologism of the characters is the main focus of the image. Because in the novel, the flow of consciousness and the expression of emotions prevail over the depiction of actions. This image and style of expression is evident in the work. The writer observes real events in life, fantasizes about them, thinks about reality while fantasizing (Kh. Dostmuhammad). Because imaginations and fantasies in the mind and heart are also a reflection of reality in a certain situation.

The system of images, like the general composition of the novel, is perfect. There are also female characters in the work, such as Farida (the wife of the main character Akbar) and the wife of Tursunboy Jontalash, who stand in the opposite position compared to the characters of aunt Larisa and Diana in the novel. However, there is no open conflict between women in the plot of the novel. These are typologically two polar women. Farida sees the love given by God as a whole with her family and children. She did not give up her duty and loyalty to the family because she was the image of a mother, because of her husband's dreams, because of his strange dervish behavior. She did not leave her home, village, and work to follow her husband to the big city. Family, loyalty, and sense of duty prevailed in him. She considered the duty of motherhood more important than the duties of her husband. Because the husband (Akbar) went to the city in search of his identity and humanity. "... Farida got upset and started thinking about Akbar: "He is also one of this Nasirjan, even five worse dreamer. Did they cook for a married person with children in foreign countries? They are looking for the meaning of humanity. After all, is not the point of raising two children and adding them to the family?..."

No matter how much she was upset with Akbar, Farida missed him very much. He dialed the phone number with his excitement stuck in his throat. However, Akbar was probably not at home, so he did not pick up the phone. And Farida began to cry bitterly from her pain..." (the same book, pages 355-356).

In this internal monologue and the author's speech, Farida's mental state, experiences, perceptions of her husband and the feelings of a woman's motherhood are described in a funny way. "You are looking for the meaning of humanity", "is not it in raising two children and adding them to the family?" the fact that the sentences are spoken from a woman's tongue means that she is a mother with a pure heart, loyal to her family and loving to her children. Along with being a mother, she also wants to be a beloved husband. With motherly love in her heart, she does not fall into depression even if she is drawn to both poles by longing for her beloved. As we mentioned above, the trio of Farida - Akbar - Diana is in the center of events related to women. In the image of Farida, a loyal woman, a devoted mother, is embodied in the image typical of the Uzbek woman's mentality. It has both national and individual nature. Diana is an unlucky woman in both love and family. Loyalty and respect for human values were not reflected in his mind and spiritual and moral activities. This woman is the opposite of Farida. However, Akbar's warm attitude towards Diana, his love, leads Diana to a woman of faith and idealism. In the novel Farida - Akbar - Diana, Farida is a devoted mother and Diana is a beloved lover. However, at the end of the events, Farida will be both a mother and a beloved woman. The writer could not have ended the events related

to Farida in a different way.

Farida, regardless of nationality and faith, possessed qualities that few women take for granted. As a woman or a beloved husband, she did not put her wishes above her family obligations, her obligations to her children, and the tenets of our religion. Akbar lived far away from his family and came to his village from time to time. He used to talk to Farida on the phone, even at the initiative of his wife.

Basically, their life was spent in this imitation. It can be seen from the spirit of dialogue speech that this is not a sincere conversation between a lover and a lover or a couple. There is no warmth, longing and jealousy in their conversations. They asked him how he was doing, just like people who have made a commitment. Farida is not to blame for the impolite conversation. Farida is in the bride's house, in the arms of her children. Farida is torn between two grasses, her work on one side, her family on the other side, her husband on the other side. The fact that she excuses her work and children without going to the city shows that motherly devotion prevails. A woman loves her husband. He even pushed Akbar to the ground. Farida was a woman by nature and a mother by heart. The woman said, "Your tree did not come out, are you calm?" she did not say anything else to her husband. With this, Farida was granted "three rights at once" - religious, motherhood and womanhood. She is not jealous, scheming and cunning like most women. He is a true realist. He was devoted to his profession. A thoughtful, alert woman. Farida cannot imagine her fate as a mother without her children. In addition, Farida is a socially active, spiritual, socio-politically conscious person.

He is the editor-in-chief of the newspaper in the district center. Published articles on various topics were under his control, he spent his life with work and raising his children. "Farida sat and listened silently, and finally answered: "Alright, Nasirjan, write what you want. Write only after the articles we request. And in his heart... Eh-heh, if you let him in your heart, you say that he will not give up. But you have to live, Nasirjon..." (the same book, p. 355).

She is a leader at work, a mother in the family. She was essentially a woman anyway. Farida is a real typical woman who fulfills the role of both mother and father in the family. No matter how strict the leader is, he is still a representative of a sensitive nature. He understands well the subtle nuances of human nature's feelings and emotions. However, she is a strong-willed and conscious woman who has discovered the nature, faces, and balance of life.

At the heart of the theme and idea of the novel is the age-old and eternal puzzle: "What is the meaning of life?" Akbar, the hero of the play, is also looking for meaning from every corner of life. He does not find comfort in any of them. Just like a ship sailing to the sea must sail. Akbar's attitude towards his family, his wife Farida, and his mental state are more clearly seen in the following inner monologue: "I miss my wife, my son and my daughter very much, and my mood is such that if I reach them, all my sufferings will disappear and I will be enlightened. However... but I have seen many times that this person is a liar! Soon they will come to me, and after some time I am sure that the heart will start to see other worlds again! Then I will stand up and arrest you: if only you had such an opportunity, take a sword in your hands and cut your body" (the same book, p. 357).

This speech is an internal monologue, reflected in Akbar's letter to his teacher. From the speech process, it is understood that he is married, even though he has children, he is not yet

consciously ready to carry the burden of the family and fulfill his duties and obligations. His love and feelings for Farida are not compatible with the goals of the so-called "family". Akbar seems to have found the cure for his depression in Diana. He also wants to believe that. If he does not find comfort even in this, he wants to kill himself. His wife and children did not become Akbar's life. When it comes to family, duty and loyalty, Akbar is a restless person. At the age of thirty, forty, fifty, he still cannot come to a conclusion about family matters. He is the image of a person who sought his destiny from strangers. Although the image of mother and woman is not in the main plan in the novel, the last destination of Akbar, the hero of the work, is his family. Based on the plot of the work, there are more speech elements than monologues: monologue memory, monologue reflection, monologue-discussion, monologue-dream. This encourages the reader to think and reflect. In the character of Farida, we feel the mutual proportionality of internal and external dynamism. He relies on real thinking, real basis rather than any desires of the heart. She is the image of a fighting woman, she sees her happiness in the harmony of her family and work (profession).

The writer describes Akbar's family and Farida's state of mind after leaving the village as follows: "Although Farida thought it would take a long time to get permission from Akbar from work, in fact, Farida did not want to go to the city. After all, he was born and grew up in the village... He got married and had children here. Then work, work, work... First it was corrected. Then the head of the department... Akbar was chosen as the editor-in-chief because he was selling melons, and when he was picking melons. There is a saying that if the fifteenth day of the month is dark, then the fifteenth day is bright. After that, he began to feel much more free. But her husband... She did not know what to do. After all, how can one go to a foreign country after leaving the place one has been used to for a lifetime, how can one get used to it? No. It is hard to leave. It is hard to choose. "My brother Akbar is also curious, has he understood what he is offering us?" After all, going to the city means rebuilding our lifestyle. This is not a toy. "Now that you have found your marriage..." Farida thought with a sigh" (the same book, p. 333).

In the description given by this author, in the short monologue of the hero, a woman's psyche, inner world, and will are shown. The elements of the author's speech, the elements of the character's speech are the most important means of revealing the psyche of the characters. U. Hamdam skillfully used these tools in the same process. The character of Akbar, created by the writer, seeks unity and balance in thought, language, and movement. However, he spends his whole life searching for the balance and standard of this. Farida is not afraid to go to the city. He just does not want to take risks. He does not dream of a distant tail after passing through cash. Even though she complains about her husband's condition, she does not have bad dreams. She does not beat her husband to the ground or humiliate her in front of her children. The feeling of motherhood in her keeps the family and her relationship with her husband. In this speech, the writer more or less draws a portrait of Farida.

By drawing a psychological portrait of Farida, he draws the reader's attention to a worrying and serious mental situation in her heart. Even in such a confused mental state, a woman does not lose herself. When the head of the family leaves the helm, the woman finds the courage to start the family ship to its destination. He also suffers mentally, but he endures it with patience. The writer does not bring the couple into open conflict. Only in the inner

world of the characters, the worldview-and-relationship inconsistency becomes evident in the monologues and the author's characterizations. It can be said that this is one of the aspects of U. Hamdam's unique style. In the novel, the search for the inner world is skillfully expressed. If we pay attention, the writer achieves a deep psychological research of the inner spiritual world of a woman, her painful experiences, her mental and moral states. Let's get acquainted with the image of the imagination of a woman waiting for her husband's arrival: "Spring has celebrated again in the streets of the village. After all, today is the day when Akbar comes..."

Farida's joy is more than everyone else's... Farida's real joy is her husband...

In short, their life was not as it was in the brochure. But Farida is thankful for the current situation.

After all, every meeting with Akbar became the biggest celebration in his life. Remember, it was not like this before Akbar's siege... Now everything is different. Just like in a fairy tale...

Of course, it was difficult at first. She was torn between her husband and work, the pleasure of her husband and children, her husband and the village where she was born and grew up, her people, her relatives... and she could not choose which one to choose. Then... even after choosing, he asked himself: "Why did I do this, was my brother Akbar so worthless to me? - he asked the question and got angry. Today, however, all suffering seems to have passed away... The best thing a person can do is to obey the judgments gracefully without rebelling against them. Anyway, Farida's attitude was similar. Yes, not exactly Farida's, also not Akbar's. "What if I see my husband every two months? The important thing is that the meeting makes me happy. Then I live in hope with the fantasy of the next meeting. There is such happiness hidden in all this that people - careless people for some reason only try to be together all the time. But will they be able to find the meaning that I have found together? That's all!" - said Farida, sometimes protecting her happiness. "My separation is higher than the voice of people" - there were many moments of the woman saying "(the same book, pages 380-381).

The author's speech introduces the reader to the psyche of the hero in a certain situation, the wonderful rainbow colors of his desires, the vibrations of the heartstrings in different notes. The woman is thankful for this day. She does not complain about her husband, on the contrary, she welcomes his arrival as a holiday. The speech describes the social reasons why Farida did not leave the village and her family and go to the city. The author does not give a negative description of the woman, even if it is a little. On the contrary, Farida said to herself, "Why did I do this, was my brother Akbar so worthless to me?" asks the question and takes the answer from himself. This is also a style, the style of U. Hamdam. The symbolic-philosophical essence is reflected not in the depths of the events of the plot, but in the hearts of the characters. The honor of an Uzbek woman, the honor of the family is put above all desires. The main conflict in the novel occurs at the beginning of the work, that is, after Akbar comes out of prison. This conflict, which drives the events of the play, is an internal psychological conflict. This reality in Akbar's life was actually a product of certain social conditions. D. Didro's sentence like "Character is determined by typical conditions" proves the essence of the character traits of Akbar, the hero of the novel<sup>3</sup>.

<sup>3</sup> Didro D. Selected works. – Moscow J GIHL. 1951, - p. 206.



The formal and stylistic uniqueness of the novel materialized the overall composition and created the creative image of the writer. This has become one of the characteristics of the main creative scope of the writer. In the play, the female character participates as a supporting character in revealing the character of Akbar, the main character. Nevertheless, in the course of events, "the essence of the image of the mother deepens and deepens" (O. Duysenbaev). In the novel, the writer shows not Akbar, but Farida as a spiritual and moral ideal. In the case of Farida, we can see the spiritual maturity of an Uzbek woman, her strong will, her love and loyalty to her family. The images of women in the novel served as the main lever in the realization of the main artistic intention of the writer. Although Akbar was the official father in the family, the woman was the essence and existence of their family. The reader who reads the novel may not like Farida at first sight, may blame her. The reader looks for cause and effect. This flaw in the family relationship is the defining point of the action.

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